

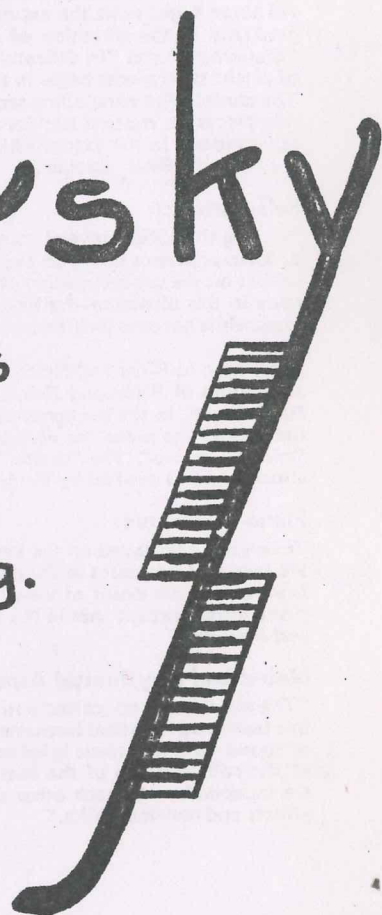
alloys and
alfons
Kontarsky

duo pianists

walter hall
edward johnson bldg.

feb. 1, 1977

8:30 pm



MONUMENT, SELF PORTRAIT, MOTION

1. Monument
2. Self portrait with Reich and Riley (with an allusion to Chopin).
3. In delicately flowing motion.

These three pieces, commissioned by West German Radio, Cologne and completed by the composer in April of this year are dedicated to Alfons and Aloys Konarsky.

György Ligeti has written the following about these pieces.

Aspects of the Form:

"The three pieces are connected, and together they make up a closed unity, albeit only loosely so. All three begin with the exposition of a relatively simple musical idea, which then develops gradually in the direction of an increasing complexity. There is a relationship between "Monument" and "In delicately flowing motion", resulting from the gradual extension of the area of pitch: both pieces begin in the middle register and then grow towards the high and low registers. The chorale-like concluding section of the third piece forms a coda for all three pieces: in the first two pieces the motion trickles away into nothing, while in the third piece the disappearance of rapid motion in the extreme high and low registers is followed—as it were on a plane lying behind it all—by the final chorale."

Self-portrait:

"During the 1960's several composers developed, at first independently of each other, form-types or form-processes based on the repetition of figures, unchanged or in gradual transformation, as well as on the superimposing of such successions of figures. The American composers who have gone in this direction—La Monte Young, Terry Riley and Steve Reich—and their music have meanwhile become well-known in Europe too.

In homage to Riley and Reich, but at the same time with a nuance of gentle irony, I fused the techniques of Riley and Reich. Thus my second piece came about: the triple portrait Riley-Reich-Ligeti. In the background, phantom-like, there looms the profile of Chopin too: towards the end of the piece the various strata of movement are telescoped together into a common "prestio unisono". The "prestio" from the Chopin B Minor Sonata isn't actually quoted, but an allusion to it is evoked by the type of motion and the sheer pianistic aura."

Piano Technique:

"Everything is played on the keys only, and the specific characteristics of the piano and the hands are taken into account in the composition, as in Scarlatti, Schumann and Chopin. (This is only from a pianistic point of view: stylistically the pieces have little in common with traditional piano music, except that in the third piece there are allusions to the romanticism of Schumann and Brahms.)"

Metric and Rhythmical Aspects:

"The pieces were conceived entirely out of the fact that two pianists are playing them. On the one hand two identical instruments with the same timbre can be fused into an indivisible unity of sound—and the music is indeed composed in such a way that the musical shapes arise only out of the collaboration of the two pianos. On the other hand the fact that two interpreters who are independent of each other produce the music permits the most complicated polyrhythmic effects and metrical shifts."

PROGRAM

Concerto per due Pianoforti soli (1934)

Stravinsky

Con moto

Notturmo

Quattro variazioni

Preludio e fuga

Sites Auriculaires (1895/96)

Ravel

Habanera

Entre cloches

Monument, Selfportrait, Motion (1976)

Ligeti

Three Pieces for Two Pianos

I N T E R M I S S I O N

Variations and Fugue on a theme by Beethoven Op. 86

Reger

This concert is presented by the Faculty of Music in co-operation
with the Goethe Institute, Toronto.

Next Event: Orford String Quartet, February 6, 1977,
3:00 p.m. Walter Hall, Edward Johnson Building.